

A SURVEY OF MARKS, LABELS, AND STAMPS USED ON GILLOW AND WARING & GILLOW FURNITURE 1770–1960

Susan Stuart

Gillow of Lancaster can be singled out amongst all the English cabinet making firms as the most consistent markers of furniture. They identified a certain number of their products with stamps, labels or other marks from about 1770 until 1960. But Gillows were by no means the only Lancaster cabinet makers to identify their furniture, and they were certainly not the first to do so. For example, David Wright and John Lowther, who were working during the mid-eighteenth century, both marked at least one piece of furniture they made some twenty years before Gillows adopted the same practice.¹ More than twenty other Lancaster cabinet makers who ran their own businesses during the eighteenth and nineteenth centuries also identified their furniture in some way. Several of them for example ordered clocks with their name and not the clockmaker's painted on the dial. Other Lancaster cabinet makers used printed labels on some of their furniture, and a few firms used metal labels or stamps. Many, if not most of these men also worked occasionally as journeymen for the Gillow firm, sometimes at the same time as running their own businesses. Therefore it is hardly surprising that when other Lancaster cabinet makers' work is identified the style and workmanship is found to be very similar if not indistinguishable from pieces stamped 'Gillows' or 'Gillow'.² The Gillow family firm however, appear to have differed from most eighteenth-century Lancaster cabinet makers by being more enterprising, ambitious, and it seems more prosperous. As a consequence Gillows also employed a larger workforce, and this led to the need to identify the furniture they made. The reasons behind their prosperity comprise a subject beyond the confines of this article, but it is useful to give a short explanation. Furniture historians have failed to realise how important were Gillows mercantile interests in their development as cabinet makers. Shortly after the firm was founded an attempt was made to diversify their interests outside the narrow confines of cabinet making, into the realms of general merchandising. The export of furniture during the incessant wars of the eighteenth century was always a risky undertaking. Cabinet goods made a poor cargo, they took up a great deal of room in proportion to the profits to be made, they were easily damaged, and their weight slowed the vessel's speed which was a great disadvantage as it made ships laden with furniture more vulnerable to capture. One of the consequences of war was that the cost of insurance rose dramatically. The space which furniture occupied on the small transatlantic vessels could also be used to transport large quantities of smaller goods more profitably. In 1741 for example, when Gillows embarked on their first recorded export adventure as merchants to the West Indies mahogany furniture took up only a small percentage of their cargo, with British goods forming the major part. Drawers in furniture were

invariably used as containers for smaller items. During the 1770s Gillows diversified further by becoming wholesale exporters of brass furniture to the West Indies. For the return journey they purchased wines and rum, wholesale, which they sold to British customers and a network of their suppliers in addition to furniture. Although making furniture was always their trade, it represented only a small proportion of the goods transported, and the profits they made often came not from furniture, but from the sale of British and West Indies goods. However, Gillows' mercantile ventures did have a direct effect on their trade as cabinet makers, since the profits made enabled them to expand their cabinet making ventures during the eighteenth century. Later partners, Redmayne, Whiteside and Ferguson, built on the success of the family firm, after the Gillow family withdrew from trade in about 1813. Consequently, by the end of the nineteenth century Messrs Gillow and Co. were amongst the largest businesses in Lancaster with over 250 hands employed in their North Road premises, in addition to having extensive show rooms in Liverpool and London.³

JOURNEYMEN'S MARKS

The profits of Gillows' other merchant adventures, together with the extra trade brought about by the setting up of the Oxford Street branch in 1770, enabled the Lancaster firm to develop its furniture business during the last thirty years of the eighteenth century, and to employ more journeymen. The expanding workforce would have made it necessary to monitor the work being carried out by the many journeymen cabinet makers who had settled in Lancaster by the 1770s. What better way would there have been than to require their workforce to identify the furniture they made for the firm by marking them in some way? It may be no coincidence, therefore, that the pencilled, chalked, or inked names, occasionally with dates and/or numbers, which are sometimes found under drawers or on other normally hidden parts of the carcass of furniture, normally date from this period, that is, the last quarter of the eighteenth century. Signatures and dates would have enabled a journeyman to identify his work for payment purposes. They would also have enabled his employer to monitor and check the quality of his employee's workmanship.

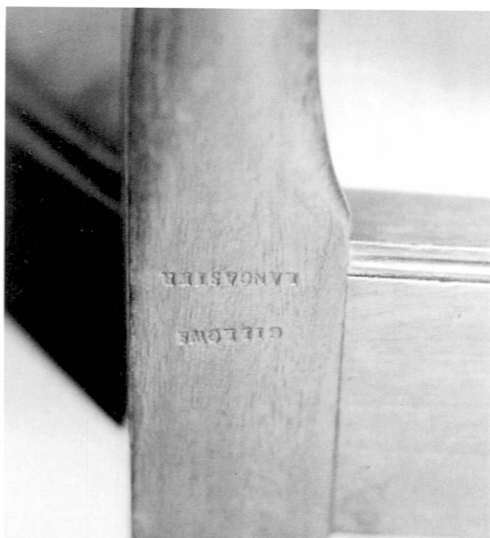
Although a few Lancaster journeymen sometimes impressed their own name stamp on furniture together with the Gillow stamp, this appears to have been mainly a nineteenth-century practice, rather than an eighteenth-century one. William Brumfitt (or Bromfitt) and J. Fradgely, for example, who were both working during the last thirty years of the nineteenth century, stamped their names on some Gillow pieces, instead of writing their name in pencil, ink or chalk.⁴ Many other British cabinet makers who worked during the nineteenth century also had their own name stamps as can be seen by examining joiner's tools which together with the toolmaker's name also have the owner's name stamped on them. This was essential because a journeyman cabinet maker was expected to provide his own tools, and would have needed to distinguish them from those of the joiner who worked at the next bench. It is not surprising that these men also stamped some of the furniture they made. One Lancaster cabinet maker, Henry Walker, for example, although mentioned in the Gillow Archives during the late eighteenth and early nineteenth centuries, founded his own family



1. Troumadam table, c. 1773-75
Abbot Hall Museum and Art Gallery, Kendal



2. Gillows and Taylor label pasted into the drawer of the Troumadam table in Figure 1
Abbot Hall Museum and Art Gallery, Kendal



3. Shield back dining chair by
Gillows of Lancaster *c.* 1790
*Abbot Hall Museum and Art Gallery,
Kendal*

4. The first known stamp used by
Gillows of Lancaster from *c.* 1789–90.
Impressed on chair illustrated in
Figure 3
*Abbot Hall Museum and Art Gallery,
Kendal*

5. Chest of drawers made *c.* 1795
bearing the stamp illustrated in
Figure 6
Private collection

6. The leading edge of a drawer
from the chest illustrated in Figure 5,
showing the stamp used by Gillows of
Lancaster from about 1795
Private collection

business in Lancaster in 1805, and consequently stamped his name 'Walker' or 'H. Walker' on furniture. His name 'H. Walker, Lancaster' also appears in place of a clock maker's signature on some clocks during the early nineteenth century.⁵ Care therefore should be taken when examining furniture to check for additional marks. If two names appear trade directories can sometimes be helpful in distinguishing between the journeyman and the cabinet maker who had employed him on that occasion. The puzzling question why Gillows stamped some pieces of furniture but not others, has never been satisfactorily explained, although attempts have been made to do so.⁶ One argument states that the unmarked work was sub-standard and therefore not worthy to bear the firm's name. Clearly in some instances this could have been the case. However, one of the finest examples of the firm's work produced in 1840, a lady's satinwood work and drawing table now in the Judge's Lodgings Museum, Lancaster, was not stamped, which casts some doubt on the strength of this argument. Another unprovable theory is that the journeyman responsible omitted to mark it. Interestingly the most often-repeated theory is that pieces made for sale in Gillow's warehouse were stamped but others 'bespoke' or ordered by a particular customer were not. Some pieces of furniture ordered by customers together with bills to prove the purchase also have the Gillow mark stamped on them.⁷ Therefore this theory has been invalidated, at least in some instances. It appears to have been mentioned on a popular television programme many years ago, and this may account for it having become such a widespread myth. The late Dr Boynton reported a practice amongst a few antique dealers some years ago, of removing the stamp 'GILLOWS LANCASTER' from furniture. He had been told on good authority that it was done for fear that the Lancaster Gillow name would be linked with the second Waring & Gillow firm, established in the 1930s; who opened a chain of stores selling cheaper reproduction furniture. Some people thought that this firm's products devalued the Lancaster firm's earlier work and their good name; consequently some marks were erased by dealers. The same pieces were then passed off as 'Sheraton', 'Hepplewhite', or 'Adam'.⁸ How prevalent this practice was is of course impossible to assess. However, I have heard of another practice which had the opposite effect, a dealer, who worked in Lancashire some years ago, had acquired a GILLOW stamp which he used on pieces he judged were the products of the Lancaster firm. The stamp was, on his death, according to his strict instructions, placed in his coffin and buried with him. If both stories are true, then it would have had a negative effect on the number of stamped pieces, since as one group of dealers carefully erased the Gillow name another applied it! But these stories belong to a general mythology that has grown up about the firm.

The earliest and only piece of Gillow furniture which can be identified by a printed label is the well known Troumadam table at Abbot Hall Art Gallery and Museum Kendal (Figure 1). The label in the drawer which is illustrated in Figure 2 states:

Gillows & Taylor, Cabinet Makers, Upholsterers, Undertakers: They likewise make & Sell ALL SIZED Billiard Tables, either Large or Portable at their Warehouse. 176 Oxford Street. NB all Sorts of Looking Glasses,

When the Oxford Street shop was established in 1770, an agreement was made between the first partners, Thomas Gillow and William Taylor in London and Richard and

Robert Gillow in Lancaster, that some furniture should be made in Lancaster and sent to the London shop for sale on a commission basis by the Oxford Street partners. Games tables were the firm's 'best sellers' in London and were made in Lancaster and despatched to London in great quantities at this period. Therefore, although the label states that the London firm 'make' as well as 'sell' these tables, it is unlikely that this Troumadam table was actually made in the London shop. It is ironic, therefore, that the only known piece of Gillow furniture to have a London label attached to it was almost certainly made not in London, but in Lancaster, although it may have been offered for sale in London. The game of Troumadam was a popular one about 1774–75, especially amongst ladies, who probably played the game whilst the gentlemen played billiards. The Gillow label may have been one of the 'shop bills' the engraving for which Richard Gillow designed in June 1770 and sent to his cousin Thomas Gillow in London for his approval and corrections.⁹ On close examination the 'label' in the drawer of the games table appears to have been cut across which suggests that it was part of a larger sheet of paper, possibly one of the bills designed by Richard Gillow. The shop bills were duly printed and the Lancaster brothers distributed them as advertising hand-outs to lawyers and gentlemen who attended the assizes in the county town that summer. They must have been widely circulated since Richard wrote to his cousin asking for 'more shop bills' in September 1770, and on another occasion he requested Thomas to deliver one together with a 'letter of advice' to John Lindsay of Antigua who was staying in London.¹⁰ What better way of advertising the new Oxford Street shop would there have been than to paste a 'shop bill' or label into the drawer of one of the products they were promoting? It is, however, all the more curious that the Troumadam table is the only piece of furniture known to have the Gillows and Taylor label attached to it.

From about 1789–90 a few pieces of furniture produced in the Lancaster shop had the mark 'GILLOWS LANCASTER' impressed into the wood in letters about 2 mm high. The shield back chair illustrated in Figure 3 is marked on the rear of one of its back legs at seat level with a stamp (Figure 4). It was composed from two blocks, 'GILLOWS' and 'LANCASTER', which enabled the words to be arranged to fit the available space. Chairs of this exact design do not appear in the Gillow estimate books, but similar shield or as Gillows sometimes described them 'escutcheon backs' are illustrated from the mid-1780s.¹¹ By the mid-1790s another stamp GILLOWS . LANCASTER had been introduced. The two words, separated by a dot, were placed on one block instead of two. The long thin stamp (Figure 6) could be applied easily to narrow surfaces such as the forward edge of a drawer as on the chest of drawers illustrated in Figure 5. The new design was a successful one since the same type of stamp was still being used eighty years after its introduction with almost imperceptible variations of typeface. Another two later versions are illustrated: one in Figure 9 on the edge of a Davenport desk made about 1830 (Figure 8), the other (Figure 11) stamped on the drawer edge of the mahogany side table ordered by the Midland Railway Company in February 1874 (Figure 10). This piece also carries a serial number L 2011, the significance of which will be explained later in this article.¹²

No label or stamped mark has been recorded for the partners Redmayne, Whiteside and Ferguson who ran the business from 1813 after the Gillow family ceased to be

active partners in the firm. The new partners were listed in Lancashire trade directories from 1814, at first with 'late Gillows' in brackets after their names, but by 1829 the partners had adopted the old name of 'Gillow & Co', only to revert to their own names again in directories published in 1834, 1848 and 1851, before returning once again to 'Gillows & Co.' in 1855.¹³ When the three partners bought the Gillow family firm they were also buying the reputation of the firm symbolised in its name, so it is hardly surprising that they did not stamp their names on furniture, even supposing the practical problem of fitting all three names onto a stamp could be overcome.

The furniture designed by A. W. N. Pugin for the New Palace Westminster, and carried out by Gillows and other cabinet makers during the 1850s was all stamped. This was a condition specified by the Ministry of Works by whose strictures all cabinet makers who won a commission were bound. Therefore it has enabled a comprehensive study of the furniture supplied by firms such as Gillows, and Holland and Sons.¹⁴

Gillows were the first cabinet makers to win a contract to supply furniture for the New Palace Westminster which they carried out in 1851 to Pugin's designs. Four Gillow stamps which must surely be those used by the Oxford Street shop have been recorded. All four styles appear to have been applied to the Pugin furniture at Westminster at random, and not in any date order. Although all four stamps are illustrated together with one example of a piece of furniture (to which each was applied), in fact another style stamp was also used on identical pieces of furniture in most cases, as indicated below. This proves that all the Gillow stamps were in use and being applied to furniture during the period furniture was carried out at Westminster, that is, from 1851. The first, a lightly pressed mark 'GILLOW' measuring 10 x 50 mm (Figure 13) is stamped on a chair (Figure 12). The chair was described in a letter from Pugin to J. C. Crace, probably written in November 1850, in which Crace was instructed to make a prototype of 'a pattern chair' to show Mr Barry. Pugin wrote:

*Mr. Barry wants a Pattern Chair made for the Commons lobbies. His idea is a light but strong chamfered chair like the above sketch covered with green leather, and [sketch of a crowned portcullis] stamped on the back. Will you get up one of them to Mr. Barry to see forthwith. Of course the nails must show.*¹⁵

One chair stamped 'Crace' made to the same design was recently discovered when the Parliamentary collection was being catalogued. It was crudely carved and somewhat heavier than most other surviving nineteenth-century examples. It is unclear at present whether Crace actually made any other furniture for the Palace. It is possible that it was the original pattern chair made up for Barry's approval.¹⁶ The Lancaster partners made chairs and other oak furniture in the same 'N.P.W.' or New Palace Westminster style for their customers during the 1860s. The firm also offered customers the alternative of either a similar rose to those featured in Figure 16 or their initials carved on their 'N.P.W.' Gothic furniture. The Gillow stamp illustrated in Figure 13 is the only style of Gillow stamp to appear on this specific style of chair (Figure 12) which was to remain the standard pattern used in the House of Commons from 1851 to the 1950s. However Holland & Sons made and stamped other chairs of this design. This particular style Gillow stamp also features on at least one of the rectangular topped tables illustrated in Figure 18.

The second stamp is a much smaller 'GILLOW' (Figure 15) measuring 4 × 20 mm. It was found on a pot cupboard with sides and door each with a single linenfold panel illustrated in Figure 14, and it also appears on other examples of the kneehole desk illustrated in Figure 16. The third 'GILLOW' stamp appears in letters 2 × 16 mm (Figure 17) on the kneehole desk also with linenfold panels, which is illustrated in Figure 16. The fourth stamp 'GILLOWS' (Figure 19) is almost identical to the one illustrated in Figure 11 except that it has an 'S' added. It is stamped on a rectangular table illustrated in Figure 18. Therefore four different stamps were used during the same period by the London firm; the name was used both with and without the 'S', and the type and especially the size of the letters differed considerably. Perhaps it is more significant that none were stamped 'Gillow(s) London', presumably because being the most prestigious branch operating from the capital city it was not considered necessary.

When in 1858 the Lancaster firm's workforce was treated to a dinner to celebrate the Princess Royal's wedding, 63 people attended.¹⁷ By the early 1880s the firm had moved from the old Church Street premises to an impressive new building on North Road, Lancaster, with extensive mills and workshops behind the showrooms which were equipped with the latest machinery.¹⁸ In 1885 Gillows and company were credited with having the '... largest steam works for the manufacture of cabinet furniture in the United Kingdom' in addition to introducing the manufacture of parquet floors as another branch of their trade in Lancaster. The 'handsome buildings' they had 'erected' were an 'ornament to the town' and well worth a visit.¹⁹ The workforce had in consequence grown to about 250 hands, an increase of about 400 per cent in about 25 years; and the latest machinery enabled them to complete massive orders. Efficient new practices were necessary in order to complete and oversee the huge orders being placed by large corporations such as the Midland, Furness, Glasgow, and South Western Railway Companies; large hotels, law courts, and many other institutions in the United Kingdom and abroad, whose premises were also furnished and fitted out by the Lancaster firm.

From the 1870s the firm's name stamp appears in a variety of styles. Perhaps they were handed out to journeymen and only replaced as they wore out with constant use. Nothing is known however about who impressed the mark; was it applied in the workshop by the foreman as a sign that it had been approved by the firm; or were journeyman allowed to stamp their own products made for the Gillow firm? If the Gillow name stamps were the property of individual journeymen who worked for the firm occasionally, did they use them all their working lives and then pass them on to a cabinet maker son who also continued to use the same stamp? If so it would account for several different styles of stamp appearing on furniture during the same period.

The following are some of the stamps which the Lancaster branch used during the final quarter of the nineteenth century. In addition to the GILLOWS . LANCASTER which was in use from about 1795–1875, three other stamps have been noted, they are: GILLOWS & Co LANCASTER (Figures 21, *c.* 1878, and 24, *c.* 1896); GILLOWS LANCASTER (Figures 26, *c.* 1884, and 29, *c.* 1883–84); and GILLOWS LANCASTER (Figure 32, *c.* 1892). The first two stamps are arranged on one block with the firm's name above the place name, the third example appears to have been stamped by using two separate blocks, one for GILLOWS, the other LANCASTER (footstool Figure 31).

Year	Making number
1870	
1871	500
1872	1000
1873	1500
1874	1750
1875	3000
1876	3750
1877	4000
1878	6000
1879	8000
1880	8500
1881	10000
1882	13000
1883	14000
1884	15500
1885	17000
1886	
1887	
1888	
1889	22000
1890	24000
1891	25000
1892	25500
1893	26000
1894	27500
1895	
1896	
1897	32000
1898	32500
1899	33000

7. Key to Gillow's numbering system, 1870-99

The dates quoted in brackets are based on the numbering system which the Lancaster branch adopted during the 1870s. The exact date each stamp was introduced has not been established but the numbering system used by the Lancaster branch confirms that they were all used during this period.

MAKING OR WORK NUMBERS

Serial numbers preceded by the prefix 'L' were introduced in about 1870 and added to furniture in addition to the Lancaster firm's name. The practice of allocating work numbers was not a new one as some drawings in Gillows' eighteenth-century Estimate Sketch Books have such numbers included in the estimate. However, further research needs to be undertaken in order to establish how the system worked.²⁰ The numbers which appear on the Lancaster branch output from the 1870s could be stamped in a variety of places, such as alongside the name stamp, or hidden away under a stretcher or drawer. It was a making or work number, and must not be confused with page reference numbers which are printed in bold type in the top left hand corner of the Estimate Sketch Books. The work or job numbers are entered in the Estimate Sketch Books, on the page opposite the drawing. They were normally entered at random



8. Davenport made c. 1830, reputed to have once belonged to the Gillow family of Leighton Hall
Private collection



9. Gillow stamp on drawer edge of Davenport illustrated in Figure 8
Private collection



10. Side table made for the Midland Railway Company in 1874, mahogany, length 4 ft 6 in.
Private collection



11. Gillow stamp on drawer edge of side table illustrated in Figure 10



12. Oak chair with stop chamfered back supports and legs, made by Gillow, c. 1851, based on a pattern chair made by Crace c. 1850 to an A. W. N. Pugin design
Parliamentary Works Directorate



13. GILLOW stamped under the front seat rail of a chair illustrated in Figure 12
Parliamentary Works Directorate



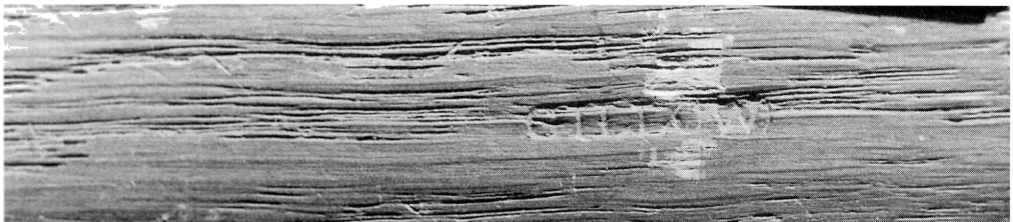
14. Oak pot cupboard with two VR monograms and GILLOW stamp
Parliamentary Works Directorate



15. GILLOW stamped on pot cupboard illustrated in Figure 14
Parliamentary Works Directorate



16. Kneehole desk, oak, decorated with carved rosettes and linenfold panels
Parliamentary Works Directorate



17. Gillow stamp on kneehole writing desk illustrated in Figure 16

against the journeyman's name who carried out the job, probably at the time work commenced or the order was received from the customer. Thus a search covering a year or more either way, and sometimes over a longer period is often necessary in order to identify a drawing of a piece of furniture by its making or work number. Gillows' Estimate Sketch Books at this period were split into furniture types such as chair or seating furniture, bedroom furniture, and architectural or interior fittings. Approximately the same number sequence appears to have been used in all these types of Estimate Sketch Books. Figure 7 has been prepared by Dick White, based on our research carried out some years ago. It forms a rough or approximate guide to dating furniture which is stamped with a serial number preceded by 'L' (for Lancaster). Normally it can also be used to locate the original drawing of the piece of furniture made by the Lancaster factory. Patience however is needed as this is a painstaking task



18. Rectangular writing table on hexagonal supports. Tables of this pattern were made in Lancaster by Gillow during the 1860s
Parliamentary Works Directorate



19. GILLOWS stamped on the writing table illustrated in Figure 18
Parliamentary Works Directorate



20. Sideboard table. The stamp in Figure 21 dates the piece to *c.* 1878
Private collection



21. Stamp on drawer edge of sideboard illustrated in Figure 20
Private collection

and is not always successful. I am very grateful to Dick White for agreeing to its publication. The number 0-500 indicates a date of about 1870-71, and 33,000 the year 1899. Gaps in the system can normally be calculated with reference to adjacent years.

However, although the key to the Lancaster numbering system (Figure 7) generally enables an accurate date to be assessed, there are several pitfalls. There is no guarantee that all the furniture made by the Lancaster branch was illustrated in the Estimate Sketch Book, or if they are, the piece may have been made so long after the drawing was made that an extensive search may be necessary in order to find the drawing via its work number. Some pieces with the firm's stamp and number have not been found.



22. Chair made c. 1896, walnut
Private collection



23. Date stamp L
18345 on the chair
illustrated above
Private collection

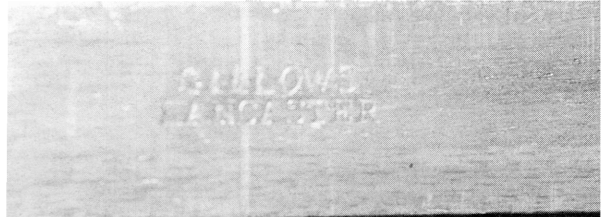


24. GILLOW & Co.
LANCASTER stamp
on the chair
illustrated above



25. 'Alexandra' pattern writing table made in February 1884
Private collection

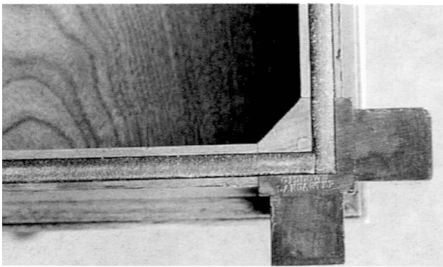
26. GILLOWS LANCASTER
stamp on the writing table illustrated
above



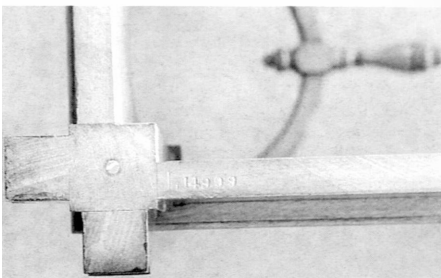
27. Work number L 14145 stamped on underside of drawer. This corresponds with the Gillow Estimate Book specification for the 'Alexandra' table, in which the same number appears
Private collection



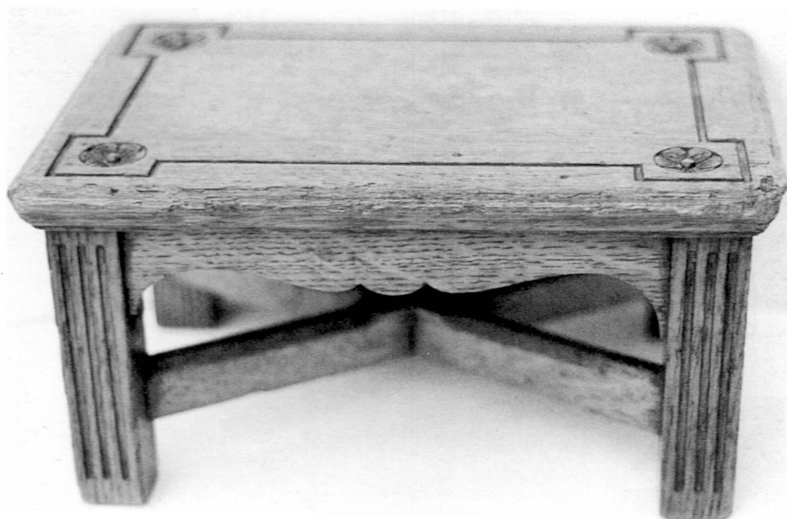
28. Small table veneered with bird's-eye maple, made c. 1883–84
Private collection



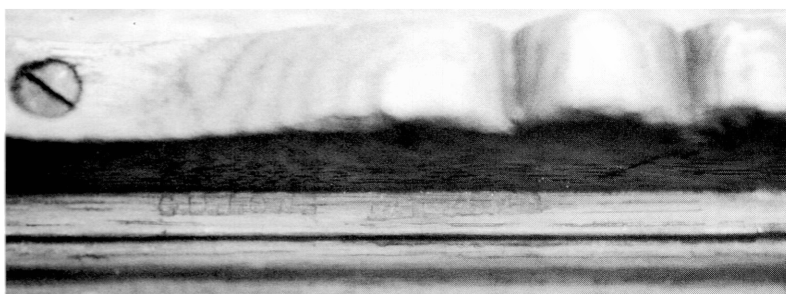
29. GILLOWS LANCASTER stamp on the table
illustrated above
Private collection



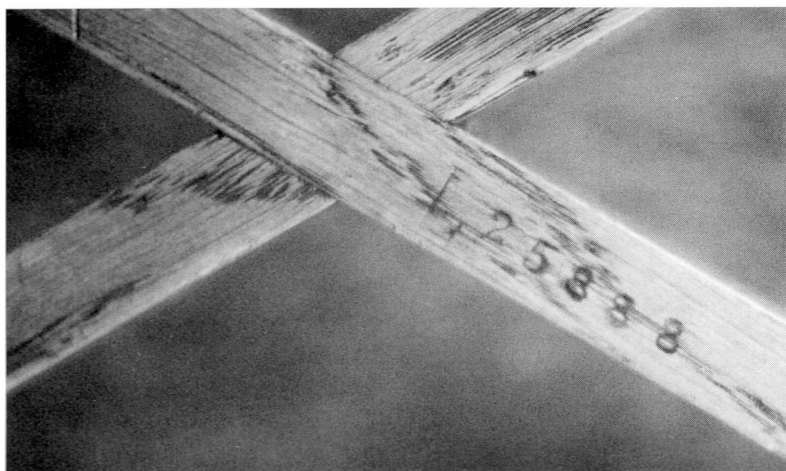
30. Work number stamp that dates the table in
Figure 28 to 1883–84
Private collection



31. Footstool, c. 1892, oak
Private collection



32. GILLOWS LANCASTER stamped beneath front rail of stool illustrated above
Private collection



33. Work number L 25888 stamped under the stretcher rail of the stool illustrated above
Private collection



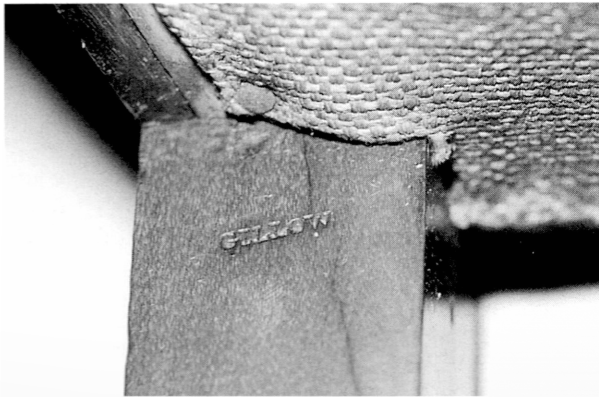
34. GILLOWS LANCASTER stamped on the lock plate on a drawer edge of a counter probably made for a bank in Lancaster c. 1830

The chair stamped 'L 18345', for example, which was made about 1896 according to the number sequence, has not been located in the Estimate Sketch Books (Figures 22–24), nor has the sideboard in Figures 20–21 which has had its back stretcher removed. The numbering system is not always consistent, and there are some aberrations in the sequence. In 1880 and 1881 for example there are some inexplicable jumps backwards and forwards in the numbering sequence. Neither was the same amount of furniture made each year. However, the estimate and drawing of the oak footstool illustrated in Figure 31 which has the number 'L 25888' stamped on the underside of the stretchers (Figure 33) was found quickly by using Figure 7. It is identical to a sketch of the footstool which is illustrated in April 1892 together with the making number on the adjacent estimate which was 'L 25708'. Therefore the oak footstool with the later making number, i.e. 'L 25888', was obviously made shortly after the piece was drawn in the Estimate Sketch Book.²¹ Sometimes the actual number on the piece is the same as the one quoted in the estimate alongside the drawing of the piece in the Estimate Sketch Book, which of course indicates that it was the prototype, the first made to that design. An example of this is the 'Alexandra Writing Desk' illustrated in Figure 25, with the number L 14145 (Figure 27) stamped on the drawer edge; it was made in 1884. Unfortunately in this instance the clerk did not enter the journeyman's name but merely stated 'making by 14145' and left a blank space where the journeyman's name was sometimes written.²² Therefore in some instances if the piece is the prototype in the sketch book the name of the workman who made it may also be found.

Although furniture produced in Lancaster from about 1870 normally has the prefix 'L' before a serial number, some nineteenth-century pieces have GILLOWS, LANCASTER stamped not on the woodwork, but on the lock plates. An example of this practice of marking the locks was recorded on one of the drawers on a counter alleged to have been made originally for a bank in Church Street Lancaster probably about 1820–30 (Figure 34). Another later example also with the firm's stamp on the lock plate is a reproduction satinwood Carlton House writing table, sold by Christie's, Glasgow in 1992.²³ Impressing the Lancaster firm's name on the lock may have continued after 1897 when the firm became Waring and Gillow, judging from a reproduction early eighteenth-century-style oak dresser which has the Lancaster firm's name on some of the locks and 'Langebear Birmingham' on others. However another Carlton House table made in mahogany cross banded with satinwood in a very similar design and at the same period, had GILLOWS without a place name stamped on both of the drawers, but not on the lock plate. Both pieces of furniture appear to be based on a drawing of a reproduction Carlton House desk drawn in the Estimate Sketch Book in January 1889.²⁴ The late Dr Boynton suggested that the Gillow name without a place of



35. Chair, c. 1865 with a GILLOW stamp at the top of both rear legs
Tennants, Yorkshire



36. GILLOW stamp on the top of one of the legs of the chair illustrated above
Tennants, Yorkshire



37. Pembroke table, c. 1900
Tennants, Yorkshire



38. GILLOWS stamped on the drawer edge of the Pembroke table illustrated above; the number 35745 without an 'L' is also stamped under the drawer
Tennants, Yorkshire

manufacture might indicate that it was made in the London workshop.²⁵ An example of a chair from a set stamped GILLOW without a number is illustrated in Figures 35 and 36, but in some instances the number may have been covered by upholstery. Another variation is illustrated in Figures 37 and 38, a reproduction Sheraton-style Pembroke table stamped on the drawer edge GILLOWS and numbered 35745.²⁶ Several pieces stamped GILLOW, that is without the 's', with large numbers deeply stamped are also known (Figures 39 and 40). If furniture without the 'L' prefix was made in London, they must have used another numbering sequence. Clearly much remains to be discovered, and much more to be explained.

By 1879 Gillow and company had established an office in the Rotunda Building, Bold Street, Liverpool, and other developments followed; and in addition to 176 and 177 Oxford Street, 48 Duke Street, and 39–41 Somerset Street, the London concern had 'works' at George Street, Grosvenor Square by 1881.²⁷ A solid mahogany chest of three



39. Pair of Gothic revival chairs of a design illustrated in the *Chair Estimate Sketch Book*, December 1870
Private collection



40. 5838 GILLOW stamped on the top of one of the back legs of one of the chairs illustrated above
Private collection

long and two short drawers probably made about 1880-97, has two brass embossed plates pinned in one of the drawers. The rectangular plate (Figure 41) with what Gillows would have described as 'hollow corners' reads, 'GILLOW & Co. CABINET MANUFACTURERS OXFORD ST. LONDON LIVERPOOL LANCASTER', the other smaller plate has a dragon or seahorse-like creature depicted and 'C 2419' on it. Which branch were responsible for making and/or retailing this chest of drawers is unknown at present; neither is the significance of the 'C' known. However, since the



41. Impressed brass label GILLOW & CO. CABINET MANUFACTURERS 176 OXFORD ST. LONDON LIVERPOOL LANCASTER

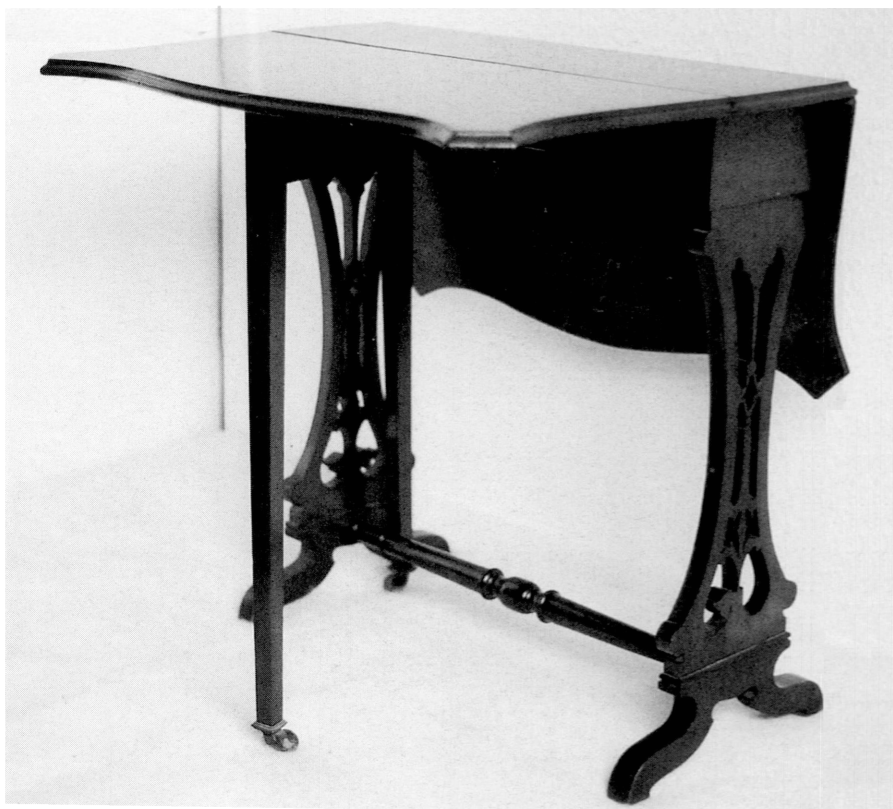
Private collection



42. Dragon symbol and number C 2419 on plate in same chest of drawers as illustrated above

Lancaster branch used the prefix 'L' it may have been used by either the London or Liverpool business.

A confusing variety of different stamps with, or without, a serial number was used by the Gillow firm during the Victorian period, in addition to the Gillows' stamp illustrated in Figure 10 on the Midland Railway side table made in 1874. From 1870 the Lancaster firm often used 'L' followed by a making number. Sometimes pieces made in Lancaster were marked not on the timber, but on the lock plate (Figure 34). Other pieces had the firm's stamp 'GILLOW' or 'GILLOWS' stamped on the drawer edge but without a place name. The later practice (that is not to include the place name) may indicate that it was made in the London workshop at the same time as the ones stamped on the lock plates were manufactured in Lancaster. However further research is needed in order to test this hypothesis. Another variation at this period was to include the serial numbers without the 'L' together with the GILLOW(S) stamp without a place name. What appears to be the first metal name plate embossed with the firm's name, plus another plate with a 'C' numbering system embossed on it was also recorded during the last twenty years of the century, a form which was to be developed by the new firm of Waring and Gillows. Therefore several combinations of marks and numbering systems seem to have been utilised by Gillow's branches during the nineteenth century, which was a period of unprecedented expansion and mechanisation for the firm. Marking furniture with the firm's name and by a serial number would have enabled the firm to check the quality and output of each division, department, factory, or branch.



43. Sutherland table, c. 1898, mahogany, bearing the label S. J. Waring & Sons. This is a transitional label which also refers to Waring & Gillow Ltd

Private collection



44. Label of S. J. Waring & Sons [Waring & Gillow] underneath table illustrated in Figure 43

Private collection



45. One of a very large set of vase back chairs made by Waring & Gillow in the Lancaster factory, c. 1907–09, for the Mayor's Parlour, Lancaster Town Hall
Lancaster City Council



46. L 50530 TO HM THE KING GILLOWS, the stamp of the Lancaster factory of Waring & Gillow, under the front rail of the chair in Figure 45
Lancaster City Council



47. Bed manufactured in Waring & Gillow's Hammersmith, London, factory, c. 1930
Private collection

48. Label on bed illustrated above; **WARING & GILLOW LTD FACTORY CAMBRIDGE ROAD HAMMERSMITH**



49. Two pieces of a bedroom suite produced from Waring & Gillow Ltd in 1959. The Lancaster factory closed in 1962
Private collection



50. Metal label on back of wardrobe door illustrated in Figure 49;
**GUARANTEED DESIGNED & MANUFACTURED IN THE LANCASTER FACTORY
ESTABLISHED 1695 WARING & GILLOW LTD**
Private collection

THE WARING & GILLOW COMPANY FORMED IN 1897

During the 1890s Gillows began to co-operate with the firm of S. J. Waring and Sons; Samuel James Waring senior and his sons Samuel James junior and Harold were very successful Irish linen merchants who had opened a branch in Liverpool, and later opened another in Oxford Street. Warings developed the Irish linen business by retailing

household goods and also became wholesale cabinet makers.²⁸ During 1897 a complex merger took place. The London firm of Collinson and Lock, who specialised in art furniture; T. J. Bonter, dealers in oriental carpets; S. J. Waring junior and associated London-based businessmen including Gordon Selfridge and John Musker, merged their firms with Gillow. At this period, the Gillow partner was Samuel Harris and he sold the firm in June 1897 to John Musker, an associate of Warings.²⁹ The new company which was formed by the autumn of 1897 traded as 'Waring & Gillow'.

A mahogany Sutherland table (Figure 43) apparently made during this transitional period has a cream plaque under a rail impressed with the words: 'S. J. WARING & SONS [Waring & Gillow Ltd.] HOUSE FURNISHERS & DECORATORS LONDON, LIVERPOOL & MANCHESTER' (Figure 44). S. J. Waring & Sons were working in Cambridge Road, Hammersmith from 1899–1937. Warings, like Gillows, also used labels on some of their furniture. A set of twelve dining chairs, for example, of 'Hepplewhite' design with shield backs and pierced wheatsheaf decorated splats with more than a look of Gillows about them, were each labelled 'Warings, by Special Appointment to His Majesty the King'. They were illustrated in a Christie's sale catalogue in 1990.³⁰ Another piece, a George III style mahogany bookcase made about 1900, was stamped 'Warings';³¹ and recently a white enamel plaque with 'S. J. Waring & Sons Cabinet & Upholders Bold Street Liverpool' in black letters attached to a piece of furniture has been reported. The firms of Waring of Liverpool and Gillow of Lancaster continued to use their own name plates perhaps for furniture made, or sold, in their branches long after their merger in 1897. Certainly the evidence of the Warings' label which refers to their appointment to 'the King' must date the label as 1901 or later, at least four years after the merger with Gillows. A contemporary letter with a heading 'S. J. Waring & Sons' but signed 'Waring & Gillow' confirms that the two firms though in partnership still used their old branch names.³² In Lancaster the factory also continued to use the old and respected name of 'Gillow & Co.' just as the new partners headed by Leonard Redmayne had done long after 1813 when the Gillow family ceased to be active partners in the business. However, once again it was more complicated since in addition to using their own names other stamps and labels are found on some furniture made at the same period which use the new partnership name 'Waring & Gillow'. Trade Directories also confirm that the Lancaster branch used the Gillow name sometimes separately, and sometimes together with the new partnership name: for example in 1898, a year after the merger took place, the firm was listed as 'Gillow & Co. (Waring & Gillow Ltd.)'; and in 1906 and 1921 simply as 'Gillow & Co'.³³ A label used by the Waring and Gillow firm on some occasions appeared on a fine Gothic-style desk sold at Sotheby's New York in January 1988. It reads: 'Waring & Gillow Ltd., by appointment to the Queen, Bold St. Liverpool, Deansgate, Manchester, Oxford St. London'.³⁴ Gillows had received the royal Warrant as cabinet makers to Queen Victoria in 1863.³⁵ The Waring & Gillow desk sold in New York must have been manufactured before Queen Victoria's death in 1901. However, its style owes more to the Gothic-style furniture made in the 1820s for customers such as Thomas Scarisbrick of Scarisbrick Hall.³⁶ Clearly the Gillow Estimate Sketch Books of earlier years must have been a very useful resource to the firm. A set of ten chairs reproduced in the style of George III with arched backs and 'bell flower carving' with the trade plate 'Waring

& Gillow Ltd. Liverpool factory' were also reminiscent of fan-backed chairs produced by the firm during the last quarter of the eighteenth century. The chairs must have been made in the Liverpool factory before 1932 when the company of Waring & Gillow became insolvent, and a receiver was appointed, and as a result of 'restructuring', the Liverpool factory was closed.³⁷

Waring and Gillows, like the old firm of Gillows, continued the building branch of the trade. In the early twentieth century the firm built the Ashton Memorial, Lancaster, which was described by Pevsner as 'the grandest monument in England', and still dominates the town's skyline today.³⁸ Waring and Gillow also won the general building contract to erect the new Town Hall in Lancaster which opened in 1909. Naturally, the firm also supplied carpets, blinds and most of the furniture. An unusual stamp appears on some of the furniture, including a reproduction 'Queen Anne' chair with cabriole legs and carved shells on the knees and central carved splat (Figure 45). The number L 50530 and under a crown 'TO H. M. THE KING GILLOWS' is stamped under the seat rail (Figure 46). The stamp then dates from the reign of King Edward VII. Other chairs and small tables in oak in the Lancaster Town Hall collection also have the same stamp with serial numbers in the 50,000 range, the last number being L 52882. About a hundred chairs of this style were made by Waring and Gillow and some featured in the Mayor's Parlour when the Town Hall was opened in 1909.³⁹ Therefore they were probably made about 1907-09. Tables and chairs of a similar style and period to those supplied to the Town Hall but labelled 'Waring & Gillow' have also been recorded. Sotheby's Sussex, for example, had similar but better quality reproduction furniture by the firm, such as a George II style circular mahogany tray top table which they sold in March 1989. It had a pierced foliated fretwork gallery top, and cabriole legs with carved shells on the knees and ball and claw feet.⁴⁰

WARING & GILLOW PARIS

Waring & Gillows embarked on a new venture in 1906 when they opened a shop in Paris in premises at 62 Avenue des Champs-Élysées. Branches were also opened in Madrid and Brussels but the addresses of the premises appear not to be recorded. An elegant pair of small early twentieth-century satinwood cabinets with a trade label in metal stamped 'Waring & Gillow (Paris) LTD. . . . Madrid et Bruxelles', the other with the design no. 'Bv 579 29 112' and 'Bv 150' have been recorded.⁴¹

WARING & GILLOW'S MODERN ART DEPARTMENT 1928-31

However, not all Waring & Gillow furniture were reproductions of previous styles; in 1928 Waring and Gillow of London embarked on a brave new venture when they created a Modern Art Department and brought in the noted French designer Serge Chermayeff as director. The first exhibition of this department showed furniture in the modern 'Art Deco' style by Chermayeff and Paul Follett, the director of Waring and Gillow of Paris. The bold venture was short-lived and failed in 1931 when the firm suffered setbacks and receivers were brought in.⁴²

WARING & GILLOW (1932) LTD.

The Hammersmith factory of Waring & Gillows used a metal plaque. The example in Figure 48 attached behind the bedhead in Figure 47 reads:

WARING & GILLOW LTD. FACTORY CAMBRIDGE ROAD HAMMERSMITH

The bed was probably made about 1930; these labels can be dated as before 1937 when the name 'Cambridge Road' was changed, but of course the labels may have continued to be used until stocks ran out.⁴³ After Waring and Gillows went into receivership a new company was formed in 1932 and the Liverpool factory was closed. The Lancaster factory concentrated on its most marketable products and on making reproduction furniture. The products varied in quality, as they had always done since the firm's foundation in the eighteenth century, according to the amount of workmanship and the materials used and the amount a customer was prepared to pay. A good example of a fine reproduction piece is a mahogany and parcel gilt rectangular centre table in the manner of Kent, the top with shaped corners painted to simulate green marble, the apron with a frieze of gilt Vitruvian scrolls with leaves at the corners, on 's' scroll cabriole legs, carved with leaves and raised on block feet. It was similar to tables at Hampton Court and Hardwick Hall, Derbyshire. Such was the quality of the piece that it was expected to command as much as £3,500 at auction, despite its label which stated:⁴⁴

GUARANTEED DESIGNED & MANUFACTURED IN THE LANCASTER FACTORY ESTABLISHED 1695 WARING & GILLOWS LTD.

Metal labels of slightly different shapes were used until the Lancaster workshops closed in 1962. One example was found recently pinned behind a chimney piece. Another plate (Figure 50) is attached behind a wardrobe door, which is part of a typical suite of bedroom furniture purchased in 1959 on the occasion of the owner's marriage (Figure 49). The date '1695' is of course total fiction, since the founder of the firm, Robert Gillow, was not born until 1704, some nine years later.

WARING & GILLOW FURNITURE FOR THE PALACE OF WESTMINSTER AND CORONATION OF ELIZABETH II IN 1953

The furniture made for the Palace of Westminster during the 1940s and 1950s by Waring and Gillow continued Gillow's earlier practice of stamping furniture rather than using a metal plate. The date '1947', a serial number 'S 30350', a crown and the cypher of King George VI has been recorded and another stamp together with the date '1950' (Figure 51) appears on the chair designed by Sir Giles Gilbert Scott with feet stop-chamfered on three sides (Figure 52). The English oak stool with its original blue velvet cover, illustrated in Figure 53, forms a fitting conclusion to this survey of Gillow's labels and marks. Its Gothic legs in the Gilbert Scott manner echo Pugin's New Palace Westminster style (or 'NPW'), and its 'hollow seat' is a feature which Gillows described as new in the 1760s. It was part of a large commission made in 1953 by Waring & Gillow for the coronation of Queen Elizabeth II. The branded coronation stamp and very indistinct 'Waring and Gillow' impression is illustrated in Figure 54. After the coronation, the



51. Stamp WARING & GILLOW LTD. 1950 and the number 34618 under the seat rail of the chair illustrated in Figure 52

Parliamentary Works Directorate

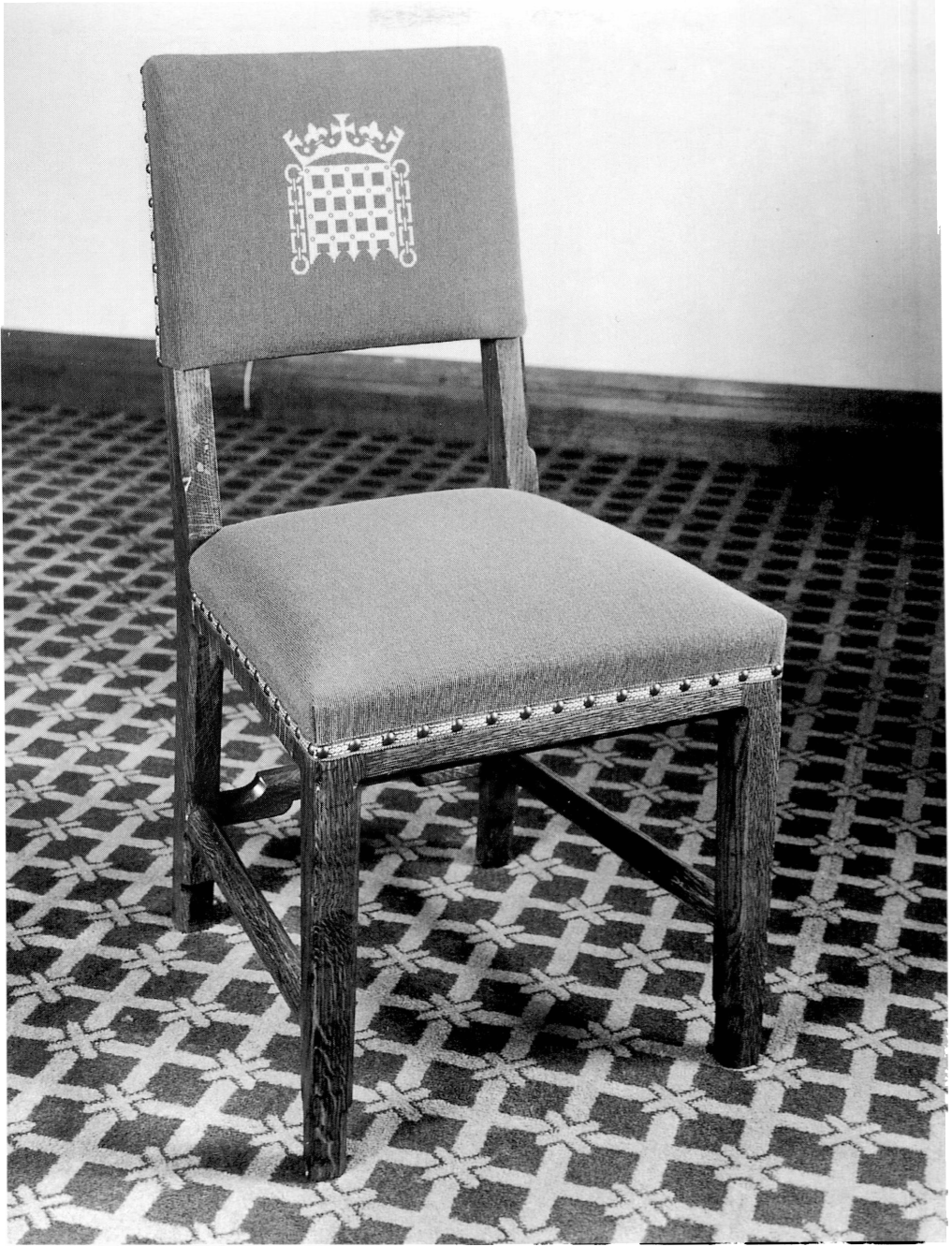
commissioned furniture was offered for sale to participants first, and any surplus items were offered for sale later, by public auction. Waring and Gillows were by no means the only firm to be awarded a contract to provide seating furniture for the coronation. W. Hands and Sons Ltd also won a contract for making grey painted chairs, just as they had done for the late King's coronation.⁴⁵ However, the Mayor of Lancaster, Councillor N. B. Gorrill, was present in Westminster Abbey in June 1953, resplendent in his regalia. He later recounted his ten-hour long '... most inspiring experience' perched on one of these stools, looking down '... on the tomb of the unknown warrior'. Unabashed by his vigil he told a *Lancaster Guardian* reporter proudly:

*... I was seated on one of the stools which had been made by Messrs. Waring and Gillow, of Lancaster.*⁴⁶

Much remains to be explained regarding marks, labels, and stamps used on Gillow furniture, and the various numbering sequences operating in the Lancaster, London, and other branches and workshops. Neither has any mention been made of the largely eighteenth-century Gillow numbers listed in the index in Westminster Archive Centre, which is surely a topic ripe for study, and publication, as a valuable practical guide for others. However, in addition to surveying the various marks used by the Gillow firm and Waring and Gillows over a period of nearly 200 years, it is hoped that the table of 'L' numbers will enable owners, dealers, and researchers to date furniture made in the Lancaster factory after 1870 more easily. This paper has also been written in order to stimulate debate, and to encourage further research into this intriguing subject. Many more examples of different stamps and perhaps a few paper labels may yet remain on Gillow furniture; or is the Gillow & Taylor label on the Troumadam table really the sole survivor?

Postscript

A previously unrecorded mark for the London shop has recently been discovered under a nineteenth-century rococo revival walnut arm chair at Mirehouse, near Keswick, Cumbria. The mark is stencilled onto the linen under the seat and reads: 'GILLOW & Co. 176 OXFORD STRt. LONDON'. An illegible number precedes the mark. This is



52. Chair designed by Sir Giles Gilbert Scott, c. 1950 in the Pugin style for the Palace of Westminster. Made by Waring & Gillow
Parliamentary Works Directorate



53. A Queen Elizabeth II Coronation stool made in English oak by Waring & Gillow in the Lancaster factory 1953. Gillows provided furniture and interior woodwork to Pugin's designs for the New Houses of Parliament some hundred years before our present Queen's coronation. The stool's canted legs echo Pugin's Gothic designs

Private collection



54. A branded crown, ER, part of the word CORONATION and 1953 stamped under the rail of the stool illustrated in Figure 53. The stamp WARING & GILLOWS is very lightly stamped near the crown

Private collection

the only recorded example of a stencilled mark used by the Gillow firm, but others must exist.

ACKNOWLEDGEMENTS

Firstly, I would like to thank Dick White for his participation in the research on Gillows' numbering system; and for agreeing to the publication of Figure 7. I am also grateful to the following people

who have also contributed to the research for this paper in a variety of ways: Pamela White, Ian and Andrew Stuart, John Bedford, Dorian Church, Christopher Morley, Nicholas Somers, Elizabeth Cory, Archivist, City of Westminster Archive Centre, and the staff of Hammersmith Library; and finally my thanks are due to Dr Andrew White, Curator, Lancaster City Museums and staff at Lancaster Town Hall, for information regarding the Lancaster Town Hall furniture.

I would like to dedicate both of my articles in this volume to the late Mrs Davidson How, and Dr Lindsay Boynton both of whom sadly died before completing their work on Gillows. Dr Boynton's book *Gillow Furniture Designs 1760–1800*, published in 1995 was to have been followed by a monograph on the firm. However, Mrs Davidson How's contribution to Gillow research is less well known. Davy-How as she was known, contributed to a Lancashire Museums monograph *A History of Gillow of Lancaster* which was revised in 1984, but based on a catalogue written in 1969 by Mary Burkett of Abbot Hall, Kendal with additional research by Edith Tyson of Lancaster City Museums. Mrs How was a formidable and tireless researcher who studied the Gillow family and their vast archives over a period of about twenty years. I owe an enormous debt of gratitude to Peter and David How who, as executors of their late mother's will, have so generously allowed me to draw upon Mrs How's impressive research material and unfinished manuscript. I hope that by combining some of this material with my own, I will be able to complete the task started so long ago by scholars.

PHOTOGRAPHIC ACKNOWLEDGEMENTS

I would like to thank Christian Barnes, Curator, Fine and Decorative Art, Abbot Hall Art Gallery and Museum, Kendal, for the loan of the photographs of the Troumadam table; Tennants Yorkshire for permission to take Figures 35–38. I am very grateful to Graham Goode, Furnishing Manager, Parliamentary Works Directorate, for the loan of the photographs of the Gillow, and Waring and Gillow, furniture in the Palace of Westminster and for information on the Gillow furniture and stamps. Finally my thanks are due to all the private collectors who have generously allowed me to take photographs of their furniture.

REFERENCES

Abbreviations

GA Gillow Archives
ESB Estimate Sketch Book

1. *Regional Furniture*, vol. 7, 1993, p. 24, fig. 24; p. 120; p. 34, fig. 35; p. 118.
2. Research regarding other Lancaster cabinet makers who labelled or signed their work is now well advanced, but was too large to be included as an appendix to the present article. A number of Lancaster and some Cumbrian cabinet makers signed their names on dials of the clocks which were housed in their cases. How widespread the practice was is unknown, but should readers have evidence of this practice in other areas I would be delighted to hear from them. For details of this practice see: Susan E. Stuart, *Biographical List of Clockmakers: North Lancashire and South Westmorland 1680–1900*, Centre for North West Regional Studies, Lancaster University, 1996, Appendix, Cabinet maker's Clocks, pp. 188–92.
3. *Graphic Description of Lancaster and Morecambe 1894*, p. 26, Messrs Gillow & Co.
4. William Bromfitt or Brumfitt worked for Gillow & Co. in Lancaster during the 1870s. He made part of a set of late Victorian Gothic revival oak side chairs upholstered in leather. His stamp 'W. Bromfitt' and the number 'L 5178' together with various pencilled signatures appeared on some of the chairs. They were offered for sale at Christie's South Kensington, 24 October 1990, lot 556. William Brumfitt made a teak hall chair with a wooden seat in July 1874, ESB Chair, p. 177. His work number was 2461 on this occasion, which corresponds with our numbering scheme. A chair of the same design stamped GILLOW & Co. and numbered 7514 was bought at auction some years ago, this chair was probably made about 1879. My thanks are due to Mr Bob Shilling for reporting the hall chair. Another journeyman who stamped a satinwood painted arm chair was 'J. Fradgely', the number 'L 3425' and 'GILLOW' appears on the back legs, but no place name was mentioned (Phillips, Scotland, 7 July 1990, lot 295).
5. For details of Henry Walker who signed clocks on the dial and used a stamp on some other furniture see Stuart, *op. cit.*, p. 192.
6. For discussion of possible reasons why Gillows did not always mark their furniture see *Antique Collecting*, November 1984, p. 19, no. 6, November 1984, Susan E. Stuart, "'EB to GR" A Satinwood Work and Drawing Table by Gillows?', p. 27.

7. Rachel Hasted, whilst the Keeper of the Judge's Lodgings Museum, Lancaster informed me that some furniture in the museum for which there were surviving bills was also stamped. Therefore the oft repeated theory that only furniture made for sale in the ware room was stamped by Gillows appears not to be the case in all instances.
8. Lindsay Boynton, *Gillow Furniture Designs 1760-1800*, Bloomfield Press, 1995, p. 15.
9. GA Letter Book 1769-72, 9 September 1770.
10. GA Letter Book 1769-72, 27 September 1770.
11. Boynton, op. cit., figures 261, 262, 266 and 277. In the Petty Ledger 1783-85 escutcheon shape backs are also mentioned (p. 7).
12. GA ESB General, p. 8618, 24-2-187 Estimate of the mahogany side table made for the Midland Railway Company, Derby.
13. Wardle & Benthams' *Commercial Directory of Northern England*, 1814-15 lists the new partners Redmayne, Whitesides, & Ferguson, with 'late Gillows' in brackets after the entry; and a similar entry is recorded in Wardle & Pratts Directory of 1816-17; in 1829 Pigot's *New Commercial Directory* lists 'Gillow & Co.'; as does the 1844 edition of Slater's *Directory of Liverpool & Environs*. However, to complicate matters further, Pigot's Lancashire Directory published in 1834 lists 'Redmayne, Whiteside and Ferguson' again as did other directories published in 1848 and 1851. In 1855 Slater's *Northern Counties Directory* gives the firm's name once again as 'Gillow & Co.' and the name was retained in directory entries until the firm was amalgamated with S. J. Waring and Sons in 1897.
14. Information about the furniture supplied to the New Palace Westminster can be found in the following sources: A. W. N. Pugin: *Master of Gothic Revival*, New Haven and London, 1995, ed. Atterbury, P. Cat. 83, pp. 322-23; House of Commons fact sheets 12 and 13 also contain information about the portcullis design which is a symbol of the House of Commons; Bard Graduate Center: Exhibition October 1995; Clive Wainwright, Pugin, 1994. See also reference 45.
15. Alexandra Wedgwood, A. W. N. Pugin and the Pugin Family, 1985. See catalogue 481 for the letter to J. C. Crace regarding a pattern chair.
16. I am grateful to Dorian Church who has compiled the catalogue of the historic furniture in the Palace of Westminster for providing information and notes on the Palace furniture by Gillow. It was apparently during this exercise that the 'Crace' stamped chair was discovered in July 1995.
17. *Lancaster Guardian*, 30 January 1858, p. 5, c. 1.
18. Slater's *Directory of Lancashire*, 1885, p. 317.
19. *ibid.*
20. There is a filing card system at Westminster Archive Centre, Westminster, which researchers can use to attempt to locate furniture by numbers, but archivists report variable levels of success!
21. GA ESB Chair, p. 9641, April 1892.
22. GA ESB General, p. 14001, 1884.
23. Christie's, Glasgow, 30 June 1992, lot 1072.
24. GA ESB 1881-89, p. 15716; Sotheby's, 12 November 1893, lot 286.
25. Boynton, op. cit., p. 31.
26. Tennants North Yorkshire, December 1995.
27. Slater's *Directory of Lancashire*, 1879; Mannex's *Directory of Lancaster and District*, 1881, see Gillow's advertisement.
28. G. M. Dungworth, *The History of Waring & Gillow*, p. 4.
29. Dungworth, op. cit., pp. 3-4; *Lancaster Gazette*, 12 June 1997.
30. Christie's South Kensington, 20 June 1990, lot 499. The lot was described as: A set of twelve mahogany dining chairs of Hepplewhite design, each with a shield back with pierced wheatsheaf decorated splat above a serpentine padded seat on splayed legs, including two elbow chairs, each labelled 'Warings, by Special Appointment to His Majesty the King'.
31. Sotheby's, Chester, 11 July 1990, lot 2189: A George III style mahogany bookcase c. 1900, the dentil cornice above a pair of astragal glazed doors, the lower part with an arrangement of three small drawers, on square tapering supports . . . stamped 'Warings'.
32. I am grateful to the staff of Hammersmith Library for supplying this information.
33. Kelly's *Directory of Lancashire 1898: North Western Triennial Directory*, 1906-07; *Northern Trade Directory*, 1921.
34. Sotheby's, New York, 23 January 1988, lot 100. The desk which has a Waring & Gillow label was illustrated and described as: 'English Arts and Crafts Bronze-Mounted Oak Pedestal Desk, circa 1865, the rectangular moulded top with canted corners and a gadrooned edge centering a gilt-tooled leather-inset writing surface, above three drawers each mounted with a stylized brass drawer pull centering on an enamelled heart-shaped motif, opposed by false drawers; raised on two pedestals each fitted with three drawers, also mounted with bronze pulls, opposed by cupboards decorated with Gothic tracery, raised on flattened square feet'.

35. Mary Burkett *et al.*, *Gillows in the Eighteenth Century*, Lancashire County Council, 1984, p. 20.
36. The piece which is described in detail in ref. 25 has a Waring & Gillow label. The Gothic tracery panels are reminiscent of those applied to some furniture made for Thomas Scarisbrick of Scarisbrick Hall near Ormskirk in the 1820s by Gillows, an example of which is now in the Judge's Lodgings Museum, Lancaster. See also a drawing of an oak work table ordered in 1826 by the same customer which is illustrated in *Antique Collecting*, op. cit., p. 28, figure 2.
37. Sotheby's, Sussex, lot 206, 21 July 1987. The chairs were described as: 'A set of ten George III-style mahogany chairs, modern, including two armchairs, the arched backs with bell flower carving and pierced vase-shaped splats, the slip-inbowed seats covered in hide, the moulded and tapering square legs joined by stretchers, bearing trade plate of WARING & GILLOWS Ltd., Liverpool factory'. The chairs resemble fan-backed chairs made by Gillows of Lancaster during the last quarter of the eighteenth century. For the closure of the factory see Dungworth, op. cit., p. 5.
38. Nikolaus Pevsner, *The Buildings of England: North Lancashire*, p. 163. The Ashton Memorial was built by James Williamson (Lord Ashton) as a memorial to his first wife. It was designed in the Italianate Baroque style to a design by Sir John Belcher. Waring and Gillows won the building contract and erected the 150 foot high building between 1906 and 1909.
39. The Town Hall of the Borough and County Town of Lancaster, 1909, p. 31.
40. Similar furniture by Waring & Gillows to the tables and chairs made for Lancaster Town Hall before 1909 were sold by various auction houses including: A set of eight George II style walnut dining chairs and one arm chair, with vase shaped splat backs, labelled 'Waring & Gillows', lot 381, Christie's, South Kensington, 3 May 1989; lot 262, Sotheby's, Sussex, March 1989: A George II style carved mahogany tray-top table, c. 1910, with foliated fretwork gallery and top etc. This piece is much more elaborate than the ones in Lancaster Town Hall.
41. Sotheby's, 16 March 1990, lot 101: A pair of late Victorian or early Edwardian satinwood display cabinets, by Waring & Gillow c. 1900. One with a metal label stamped 'Waring & Gillow (Paris) Ltd. . . . Madrid et Bruxelles', the other with the design no. Bv 579 29 112 and Bv 150.
42. *A History of Gillow*, op. cit., p. 23.
43. Information by courtesy of the staff of Hammersmith Library, London.
44. Lot 140, Dreweate Neat, Newbury, 11 July 1990.
45. A pair of Elizabeth II grey painted Coronation chairs, each with a curved padded seat covered in blue velvet, the back embroidered 'EIIR' below a crown and numbered '102' and '162', both stamped 'W. HANDS & SONS LTD./1953' and branded 'ER CORONATION', both with 'OHMS' labels, numbered in ink 'Section 2' and 'Section 4', were offered for sale together with a pair by the same firm made for the coronation of King George VI, by Christie's at the Hackwood sale in April 1998, lots 503 and 502.
46. *Lancaster Guardian*, 12 June 1953.